

Introduction - Grade 11 English-Language Arts

The following released test questions are taken from the Grade 11 English-Language Arts Standards Test. This test is one of the California Standards Tests administered as part of the Standardized Testing and Reporting (STAR) Program under policies set by the State Board of Education.

All questions on the California Standards Tests are evaluated by committees of content experts, including teachers and administrators, to ensure their appropriateness for measuring the California academic content standards in Grade 11 English-Language Arts. In addition to content, all items are reviewed and approved to ensure their adherence to the principles of fairness and to ensure no bias exists with respect to characteristics such as gender, ethnicity, and language.

This document contains released test questions from the California Standards Test forms in 2003 and 2004. First on the pages that follow are lists of the standards assessed on the Grade 11 English-Language Arts Test. Next are released passages and test questions. Following the questions is a table that gives the correct answer for each question, the content standard that each question is measuring, and the year each question last appeared on the test.

The following table lists each strand/reporting cluster, the number of items that appear on the exam, and the number of released test questions that appear in this document.

STRAND/REPORTING CLUSTER	NUMBER OF QUESTIONS ON EXAM	NUMBER OF RELEASED TEST QUESTIONS
• Word Analysis	8	6
• Reading Comprehension	19	9
• Literary Response and Analysis	17	8
• Writing Strategies	22	11
• Written Conventions	9	4
TOTAL	75	38

In selecting test questions for release, three criteria are used: (1) the questions adequately cover a selection of the academic content standards assessed on the Grade 11 English-Language Arts Test; (2) the questions demonstrate a range of difficulty; and (3) the questions present a variety of ways standards can be assessed. These released test questions do not reflect all of the ways the standards may be assessed. Released test questions will not appear on future tests.

For more information about the California Standards Tests, visit the California Department of Education's Web site at <http://www.cde.ca.gov/ta/tg/sr/resources.asp>.

READING

The Reading portion of the Grade 11 California English-Language Arts Standards Test has three strands/reporting clusters: Word Analysis, Reading Comprehension, and Literary Response and Analysis. Each of these strands/clusters is described below.

The Word Analysis Strand/Cluster

The following three California English-Language Arts content standards are included in the Word Analysis strand/cluster and are represented in this booklet by six test questions for grade 11. These questions represent only some ways in which these standards may be assessed on the Grade 11 California English-Language Arts Standards Test.

11RW1.0 WORD ANALYSIS, FLUENCY, AND SYSTEMATIC VOCABULARY DEVELOPMENT:

Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words accurately.

11RW1.1 Vocabulary and Concept Development: Trace the etymology of significant terms used in political science and history.

11RW1.2 Vocabulary and Concept Development: Apply knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to draw inferences concerning the meaning of scientific and mathematical terminology.

11RW1.3 Vocabulary and Concept Development: Discern the meaning of analogies encountered, analyzing specific comparisons as well as relationships and inferences.

Released Test Questions

English-Language Arts

11

The Reading Comprehension Strand/Cluster

The following six California English-Language Arts content standards are included in the Reading Comprehension strand/cluster and are represented in this booklet by nine test questions for grade 11. These questions represent only some ways in which these standards may be assessed on the Grade 11 California English-Language Arts Standards Test.

11RC2.0 READING COMPREHENSION (FOCUS ON INFORMATIONAL MATERIALS): Students read and understand grade-level-appropriate material. They analyze the organizational patterns, arguments, and positions advanced. The selections in *Recommended Readings in Literature, Grades Nine Through Twelve* illustrate the quality and complexity of the materials to be read by students. In addition, by grade twelve, students read two million words annually on their own, including a wide variety of classic and contemporary literature, magazines, newspapers, and online information.

11RC2.1 Structural Features of Informational Materials: Analyze both the features and the rhetorical devices of different types of public documents (e.g., policy statements, speeches, debates, platforms) and the way in which authors use those features and devices.

11RC2.2 Comprehension and Analysis of Grade-Level-Appropriate Text: Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of the main ideas, syntax, and word choice in the text.

11RC2.3 Comprehension and Analysis of Grade-Level-Appropriate Text: Verify and clarify facts presented in other types of expository texts by using a variety of consumer, workplace, and public documents.

11RC2.4 Comprehension and Analysis of Grade-Level-Appropriate Text: Make warranted and reasonable assertions about the author's arguments by using elements of the text to defend and clarify interpretations.

11RC2.5 Comprehension and Analysis of Grade-Level-Appropriate Text: Analyze an author's implicit and explicit philosophical assumptions and beliefs about a subject.

11RC2.6 Expository Critique: Critique the power, validity, and truthfulness of arguments set forth in public documents; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address reader concerns and counterclaims (e.g., appeal to reason, to authority, to pathos and emotion).

The Literary Response and Analysis Strand/Cluster

The following eight California English-Language Arts content standards are included in the Literary Response and Analysis strand/cluster and are represented in this booklet by eight test questions for grade 11. These questions represent only some ways in which these standards may be assessed on the Grade 11 California English-Language Arts Standards Test.

11RL3.0 LITERARY RESPONSE AND ANALYSIS: Students read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science. They conduct in-depth analyses of recurrent themes. The selections in *Recommended Readings in Literature, Grades Nine Through Twelve* illustrate the quality and complexity of the materials to be read by students.

11RL3.1 Structural Features of Literature: Analyze characteristics of subgenres (e.g., satire, parody, allegory, pastoral) that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres.

11RL3.2 Narrative Analysis of Grade-Level-Appropriate Text: Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.

11RL3.3 Narrative Analysis of Grade-Level-Appropriate Text: Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both.

11RL3.4 Narrative Analysis of Grade-Level-Appropriate Text: Analyze ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions.

11RL3.5 Narrative Analysis of Grade-Level-Appropriate Text: Analyze recognized works of American literature representing a variety of genres and traditions:

- 1) Trace the development of American literature from the colonial period forward.
 - 2) Contrast the major periods, themes, styles, and trends and describe how works by members of different cultures relate to one another in each period.
 - 3) Evaluate the philosophical, political, religious, ethical, and social influences of the historical period that shaped the characters, plots, and settings.
-

11RL3.6 Narrative Analysis of Grade-Level-Appropriate Text: Analyze the way in which authors through the centuries have used archetypes drawn from myth and tradition in literature, film, political speeches, and religious writings (e.g., how the archetypes of banishment from an ideal world may be used to interpret Shakespeare's tragedy *Macbeth*).

11RL3.8 Literary Criticism: Analyze the clarity and consistency of political assumptions in a selection of literary works or essays on a topic (e.g., suffrage, women's role in organized labor) (Political approach).

11RL3.9 Literary Criticism: Analyze the philosophical arguments presented in literary works to determine whether the authors' positions have contributed to the quality of each work and the credibility of the characters (Philosophical approach).

Released Test Questions

English-Language Arts

11

WRITING

The Writing portion of the Grade 11 California English-Language Arts Standards Test has two strands/reporting clusters: Writing Strategies and Written Conventions. Each of these strands/clusters is described below.

The Writing Strategies Strand/Cluster

The following seven California English-Language Arts content standards are included in the Writing Strategies strand/cluster and are represented in this booklet by 11 test questions for grade 11. These questions represent only some ways in which these standards may be assessed on the Grade 11 California English-Language Arts Standards Test.

-
- 11WS1.0 WRITING STRATEGIES:** Students write coherent and focused texts that convey a well-defined perspective and tightly reasoned argument. The writing demonstrates students' awareness of the audience and purpose and progression through the stages of the writing process.
-
- 11WS1.1 Organization and Focus:** Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments.
-
- 11WS1.2 Organization and Focus:** Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes.
-
- 11WS1.3 Organization and Focus:** Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples.
-
- 11WS1.4 Organization and Focus:** Enhance meaning by employing rhetorical devices, including the extended use of parallelism, repetition, and analogy; the incorporation of visual aids (e.g., graphs, tables, pictures); and the issuance of a call for action.
-
- 11WS1.5 Organization and Focus:** Use language in natural, fresh, and vivid ways to establish a specific tone.
-
- 11WS1.7 Research and Technology:** Use systematic strategies to organize and record information (e.g., anecdotal scripting, annotated bibliographies).
-
- 11WS1.9 Evaluation and Revision:** Revise text to highlight the individual voice, improve sentence variety and style, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and genre.
-

The Written Conventions Strand/Cluster

The following two California English-Language Arts content standards are included in the Written Conventions strand/cluster and are represented in this booklet by four test questions for grade 11. These questions represent only some ways in which these standards may be assessed on the Grade 11 California English-Language Arts Standards Test.

11WC1.0 WRITTEN AND ORAL ENGLISH LANGUAGE CONVENTIONS: Students write and speak with a command of standard English conventions.

11WC1.1 Demonstrate control of grammar, diction, and paragraph and sentence structure, and an understanding of English usage.

11WC1.2 Produce legible work that shows accurate spelling and correct punctuation and capitalization.

Released Test Questions

English-Language Arts

11

*excerpt from Young Goodman Brown**by Nathaniel Hawthorne*

- 1 Young Goodman¹ Brown came forth at sunset into the street at Salem village; but put his head back, after crossing the threshold, to exchange a parting kiss with his young wife. And Faith, as the wife was aptly named, thrust her own pretty head into the street, letting the wind play with the pink ribbons on her cap while she called to Goodman Brown.
- 2 “Dearest heart,” whispered she, softly and rather sadly, when her lips were close to his ear, “prithee put off your journey until sunrise and sleep in your own bed to-night. A lone woman is troubled with such dreams and such thoughts that she’s afeard of herself sometimes. Pray tarry with me this night, dear husband, of all nights in the year.”
- 3 “My love and my Faith,” replied young Goodman Brown, “of all nights in the year, this one night must I tarry away from thee. My journey, as thou callest it, forth and back again, must needs be done ’twixt now and sunrise. What, my sweet, pretty wife, dost thou doubt me already, and we but three months married?”
- 4 “Then God bless you!” said Faith, with the pink ribbons; “and may you find all well when you come back.”
- 5 “Amen!” cried Goodman Brown. “Say thy prayers, dear Faith, and go to bed at dusk, and no harm will come to thee.”
- 6 So they parted; and the young man pursued his way until, being about to turn the corner by the meeting-house, he looked back and saw the head of Faith still peeping after him with a melancholy air, in spite of her pink ribbons.
- 7 “Poor little Faith!” thought he, for his heart smote him. “What a wretch am I to leave her on such an errand! She talks of dreams, too. Methought as she spoke there was trouble in her face, as if a dream had warned her what work is to be done to-night. But no, no; ’twould kill her to think it. Well, she’s a blessed angel on earth; and after this one night I’ll cling to her skirts and follow her to heaven.”
- 8 With this excellent resolve for the future, Goodman Brown felt himself justified in making more haste on his present evil purpose. He had taken a dreary road, darkened by all the gloomiest trees of the forest, which barely stood aside to let the narrow path creep through, and closed immediately behind. It was all as lonely as could be; and there is this peculiarity in such a solitude, that the traveller knows not who may be concealed by the innumerable trunks and the thick boughs overhead; so that with lonely footsteps he may yet be passing through an unseen multitude.
- 9 “There may be an Indian behind every tree,” said Goodman Brown to himself; and he glanced fearfully behind him as he added, “What if the devil himself should be at my very elbow!”
- 10 His head being turned back, he passed a crook of the road, and, looking forward again, beheld the figure of a man, in grave and decent attire, seated at the foot of an old tree. He arose at Goodman Brown’s approach and walked onward side by side with him.

¹ **Goodman:** Title of respect for farmer or householder.

- 11 “You are late, Goodman Brown,” said he. “The clock of the Old South was striking as I came through Boston, and that is full fifteen minutes ago.”
- 12 “Faith kept me back a while,” replied the young man, with a tremor in his voice, caused by the sudden appearance of his companion, though not wholly unexpected.

[Public Domain]

1 During the Colonial period, the forest embodied all that was evil, including the unknown. This is *most* apparent in which of the following paragraphs?

- A 1 and 2
- B 6 and 7
- C 8 and 9
- D 11 and 12

2 In the final paragraph, Goodman Brown tells the man he meets in the woods that “Faith kept me back a while.” Literally, he means that his wife made him late. What other meaning could this remark have had?

- A His religious faith almost kept him from the journey.
- B His faith in his marriage was more important than the journey.
- C Faith is necessary to complete the things one is required to do.
- D The remark could have no meaning beyond the literal one.

3 This excerpt suggests that all people must, at some time, choose between good and evil. All of the following contribute to the reader’s perception that Goodman Brown knows that he is about to embrace evil *except*

- A paragraph 3, Goodman Brown says, “. . . of all nights in the year, this one night must I tarry away from thee.”
- B paragraph 7, Goodman Brown thinks, “. . . [it was] as if a dream had warned her what work is to be done to-night.”
- C paragraph 8, “. . . Goodman Brown felt himself justified in making more haste on his present evil purpose.”
- D paragraph 1, “Young Goodman Brown came forth at sunset into the street at Salem village . . .”

4 This excerpt suggests that Hawthorne’s philosophical position includes which one of the following ideas?

- A Man is predisposed to do evil.
- B Man’s first impulse is to do good.
- C Man creates his own reality.
- D Man is responsible for his actions.

Released Test Questions

English-Language Arts

11

TERMS AND CONDITIONS OF RENTAL AGREEMENT

These terms and conditions form a part of the Rental Agreement for the rental of the Vehicle described on the Rental document.

This agreement is between the Renter signing it (“I,” “Me,” or “My”) and Universal Car Agency, Inc. or an independent Universal Car Agency licensee identified on the Rental document (“Company,” “You,” or “Universal”). I, the Renter, agree to all Terms and Conditions of this Agreement, including the Rental and Return Documents.

I understand that I may not rent if I do not satisfy your current standard rental qualifications.

1. **Vehicle** — I understand that you own the Vehicle. The Vehicle includes tires, tools, equipment, accessories, keys and Vehicle documents. The Vehicle is delivered to me in good operating condition solely for rental purposes. No one may service or repair the Vehicle without your prior approval. I AGREE THAT YOU MAKE NO EXPRESS OR IMPLIED WARRANTY AS TO ANY MATTER WHATSOEVER INCLUDING WITHOUT LIMITATION THE CONDITION OF THE VEHICLE, ITS MERCHANTABILITY OR FITNESS FOR ANY PARTICULAR PURPOSE. COMPANY SHALL NOT BE LIABLE FOR ANY INDIRECT, SPECIAL, OR CONSEQUENTIAL DAMAGES ARISING OUT OF THE RENTAL OF THE VEHICLE TO ME.
2. **Who May Drive the Vehicle** — Authorized Drivers and Additional Authorized Drivers.
 - a. I represent that I am a validly licensed driver, 25 years of age or older.
 - b. The Vehicle shall not be operated by anyone except me, and any Authorized or Additional Authorized Drivers who are validly licensed drivers, 25 years of age or older. In addition,
 - c. Authorized Drivers must be:
 - 1) a member of my immediate family who permanently lives with me, or
 - 2) a business partner, employer or regular fellow employee who drives the vehicle for business purposes.
 - d. Additional Authorized Drivers must be a person who has signed the Rental document of this Agreement as an Additional Authorized Driver after qualification by the Company.
3. **Vehicle Returns** — I agree to return the Vehicle in the same condition in which I received it, except for ordinary wear and tear. I understand that there will be a rate change or additional charge if I return the Vehicle to a different location, or at a different time or due date. If for any reason I cannot return the Vehicle at the time and location required by this Agreement, I will pay for all loss or estimated damages to Vehicle, including loss of use, claim processing fees, and administrative charges, as permitted by law.
4. **Prohibited Uses of the Vehicle** — I agree that the Vehicle shall NOT be used by or for any of the following PROHIBITED USES, subject to applicable law:
 - a. by an unauthorized driver
 - b. by any driver under the influence of intoxicants, drugs, or any other substance known to impair driving ability
 - c. for any illegal purpose
 - d. by anyone who gives the Company a false name, address, age, or other false or misleading information
 - e. in any abusive or reckless manner or if convicted of careless driving
 - f. to carry persons or property for hire
 - g. in any race, test, contest, or training activity

- h. on unpaved roads
- i. leaving the Vehicle and failing to remove the keys and the Vehicle is stolen
- j. for any use in a foreign country without the prior written permission of the renting location. All protection is void in a foreign country. Your written permission must be obtained and special insurance must be purchased before entering a foreign country.

I UNDERSTAND THAT IF THE VEHICLE IS OBTAINED OR USED FOR ANY PROHIBITED USE OR IN VIOLATION OF THIS AGREEMENT, THEN ANY LIMITATION OF MY RESPONSIBILITY UNDER THIS AGREEMENT SHALL BE VOID AND I SHALL BE FULLY RESPONSIBLE FOR ALL LOSS AND RESULTING DAMAGES, INCLUDING LOSS OF USE, CLAIMS, PROCESSING FEES, ADMINISTRATIVE CHARGES, COSTS, AND ATTORNEYS' FEES, ALSO, WHERE PERMITTED BY LAW. THE LOW OPTION SHALL BE VOID AND THE LIABILITY INSURANCE SHALL BE VOID.

5 The reference to and definition of “Authorized Drivers” show that the rental company demands to

- A meet exactly who may be driving the car.
- B interview each driver of the vehicle.
- C approve each driver of the car.
- D test each driver of the vehicle.

6 The car rental agreement is divided into four separate parts to

- A discuss the main terms and conditions of the agreement.
- B make the agreement appear more official and binding.
- C show renters the main things they cannot do with the car.
- D provide the customer with all the facts relating to the car.

7 Writing certain parts of the agreement in all capital letters suggests that

- A certain parts are more difficult to read and thus are made in large print.
- B these parts require special attention from the signer of the agreement.
- C renters should not worry about other sections of the agreement.
- D this section is often overlooked by renters who just want to get going.

8 Where may the rental car *not* be driven?

- A on country roads
- B on unpaved roads
- C on snowy roads
- D on highways

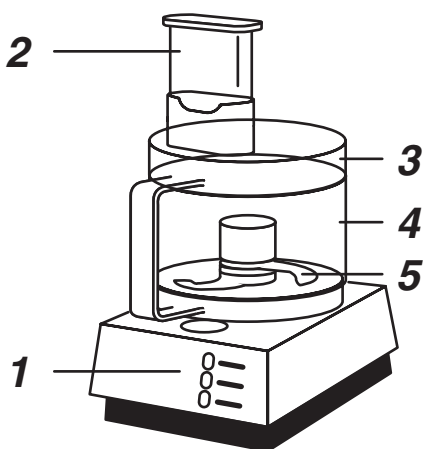
Released Test Questions

English-Language Arts

11

Dear Superstar Customer:

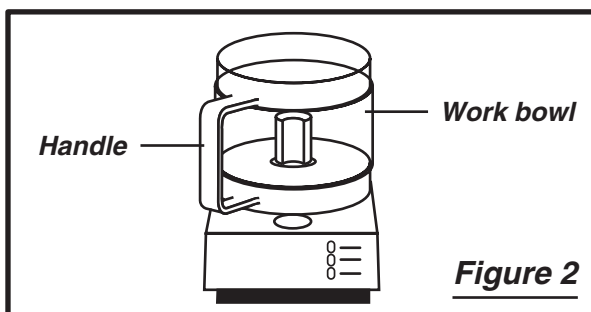
You have just purchased one of the finest food processors on the market. Thousands of cooks around the world use the Superstar food processor to chop, slice, and blend their way to healthful, delicious meals. The Superstar's powerful motor can handle any task without overheating. Whether you are making salsa or homemade bread, or simply chopping vegetables, you'll find the Superstar food processor will greatly reduce preparation time. Read on to learn how to operate your new food processor. For best results, use only Superstar replacement parts with your Superstar food processor.

**Figure 1****THE PARTS OF YOUR NEW SUPERSTAR FOOD PROCESSOR**

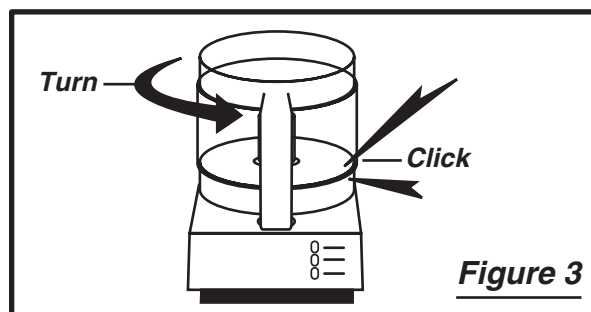
1. Motor base with motor shaft and 3-position control switch
2. Pusher—fits into feed tube and guides food being sliced or shredded
3. Cover with feed tube
4. Work bowl
5. Metal blade—chops raw and cooked food to any consistency from coarse chop to fine puree (page 7)
6. Slicing disc (not pictured)—makes perfect slices (page 11)
7. Shredding disc (not pictured)—shreds vegetables, cheese, nuts, and chocolate (page 11)

PUTTING YOUR SUPERSTAR FOOD PROCESSOR TOGETHER

Read all instructions on these two pages before you start. Check that your household voltage matches that shown on the label on the bottom of your Superstar food processor base.

**Figure 2**

1. Put base on counter or table near an electrical outlet. Do not plug in until your Superstar food processor has been fully assembled. Pick up empty work bowl, holding it with handle toward you. Put bowl on base, fitting center tube over shaft on base and placing handle slightly to left of front center (7 o'clock).

**Figure 3**

2. Turn bowl counterclockwise as far as it will go. It will click into locked position.

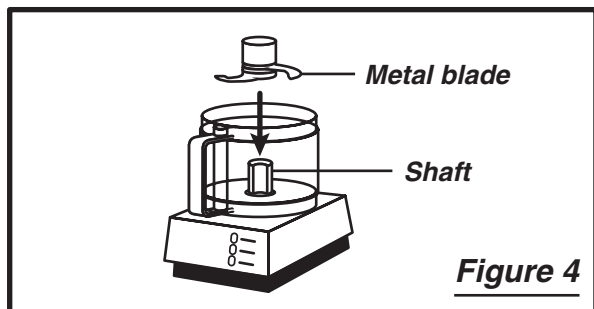


Figure 4

3. Pick up metal blade by the center plastic part. Never touch metal cutting blades, which are razor sharp.

Place blade over motor shaft. If it doesn't go down, twist it gently clockwise until it does. Push top of center plastic part to push blade down as far as it will go. Lower blade should almost touch bottom of bowl.

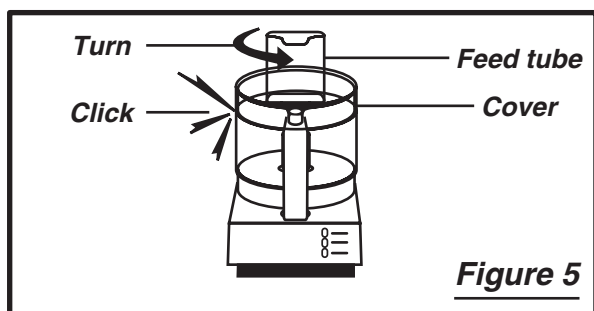
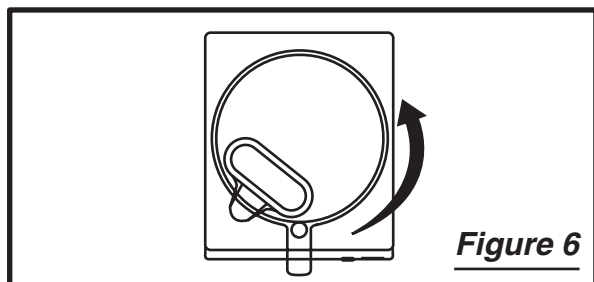


Figure 5

4. Put cover on bowl, with feed tube at front, slightly to left of front center.



5. Turn cover counterclockwise to lock it into place. It will click into position.

The motor of your Superstar food processor will not start unless work bowl is securely locked in position and cover is securely locked on work bowl.

6. Insert the pusher into the feed tube. Always use the pusher to guide food through the feed tube. **NEVER USE YOUR FINGERS!** Plug your Superstar food processor into a household electrical outlet.

OPERATING CONTROLS

The control switch on the base of the machine has 3 positions that give you fingertip control of operation:

(1) For continuous operation, move the control switch up to the ON position.

(2) For ON-OFF operation (pulse chopping), press the control switch down to PULSE. The motor will run until the control switch is released.

(3) The machine should always be kept in the OFF position (center) when not in use.

PRACTICING WITH FOOD

Try chopping some food to get a feel for how the processor works. (Try starting out with a soft fruit or vegetable.)

First, cut the food into 1-inch pieces. Note: using different-sized food pieces could result in an inconsistent chop texture. Insert metal blade in work bowl and put in food pieces. Put on cover and lock it. Press control switch down to PULSE, then release it.

Repeat two or three times. Watch what happens to the food. New users are usually surprised by how fast the Superstar food processor works. You will quickly get used to its great speed. Using this technique, you can get an even chop without the danger of overprocessing. For a coarse chop, pulse only a few times. For a finer chop, continue pulse/chopping until you get the texture you want. (Note: Onions and other foods with high water content can turn into a smooth puree very quickly. Do not overchop. Pulse in short intervals. Check food after each pulse.)

ADDING FOOD WHILE PROCESSING

When you want to add liquid while the machine is running, pour it through the open feed tube. This is especially useful when making mayonnaise, bread dough, cakes, and many other recipes. See index for a list of recipes.

You can also add small pieces of food like cheese, meat, or garlic cloves while the machine is running by dropping the food through the open feed tube. To prevent spills, use a funnel when adding flour, sugar, and other dry ingredients.

Released Test Questions

English-Language Arts

11

- 9** The “Practicing with Food” section of the instructions praises the Superstar food processor’s
- A beauty.
 - B speed.
 - C versatility.
 - D simplicity.
- 10** Which of these should you do to lock the cover onto the work bowl?
- A Push it down as hard as you can.
 - B Turn it counterclockwise.
 - C Remove the pusher from the feed tube.
 - D Move the control switch to the ON position.
- 11** Which of the following sections could *most* likely be found immediately after the “Adding Food While Processing” section in the manual?
- A Removing Processed Food
 - B Warranty Information
 - C Packing Your Food Processor for Shipping
 - D Recipe Index
- 12** The instructions warn against all of the following *except*
- A using your fingers to guide food into the feed tube.
 - B holding the control switch down for a very long time.
 - C using pieces of food that are all different sizes.
 - D adding eggs through the feed tube while the machine is running.
- 13** Which of the following is *not* evidence supporting the claim “You have just purchased one of the finest food processors on the market”?
- A Thousands of cooks around the world use the Superstar food processor . . .
 - B The Superstar’s powerful motor can handle any task . . .
 - C . . . the Superstar food processor will greatly reduce preparation time.
 - D . . . use only Superstar replacement parts with your Superstar food processor.

The Solace of Open Spaces

by Gretel Ehrlich

1 It's May and I've just awakened from a nap, curled against sagebrush the way my dog taught me to sleep—sheltered from wind. A front is pulling the huge sky over me, and from the dark a hailstone has hit me on the head. I'm trailing a band of two thousand sheep across a stretch of Wyoming badlands, a fifty-mile trip that takes five days because sheep shade up in hot sun and won't budge until it's cool. Bunched together now, and excited into a run by the storm, they drift across dry land, tumbling into draws¹ like water, and surge out again onto the rugged, choppy plateaus that are the building blocks of this state.



2 The name Wyoming comes from an Indian word meaning “at the great plains,” but the plains are really valleys, great arid valleys, sixteen hundred square miles, with the horizon bending up on all sides into mountain ranges. This gives the vastness a sheltering look.

3 Winter lasts six months here. Prevailing winds spill snowdrifts to the east, and new storms from the northwest replenish them. This white bulk is sometimes dizzying, even nauseating, to look at. At twenty, thirty, and forty degrees below zero, not only does your car not work, but neither do your mind and body. The landscape hardens into a dungeon of space. During the winter, while I was riding to find a new calf, my jeans froze to the saddle, and in the silence that such cold creates I felt like the first person on earth, or the last.

4 Today the sun is out—only a few clouds billowing. In the east, where the sheep have started off without me, the benchland tilts up in a series of eroded red-earthed mesas, planed flat on top by a million years of water; behind them, a bold line of muscular scarps rears up ten thousand feet to become the Big Horn Mountains. A tidal pattern is engraved into the ground, as if left by the sea that once covered this state. Canyons curve down like galaxies to meet the oncoming rush of flat land.

5 To live and work in this kind of open country, with its hundred-mile views, is to lose the distinction between background and foreground. When I asked an older ranch hand to describe Wyoming's openness, he said, “It's all a bunch of nothing—wind and rattlesnakes—and so much of it you can't tell where you're going or where you've been, and it don't make much difference.” John, a sheepman I know, is tall and handsome and has an explosive temperament. He has a perfect intuition about people and sheep. They call him “Highpockets,” because he's so long-legged; his graceful stride matches the distances he has to cover. He says, “Open space hasn't affected me at all. It's all the people moving in on it.” The huge ranch he was born on takes up much of one county and spreads into another state; to put 100,000 miles on his pickup in three years

¹draws: gullies that are shallower than ravines.

Released Test Questions

English-Language Arts

11

and never leave home is not unusual. A friend of mine has an aunt who ranched on Powder River and didn't go off her place for eleven years. When her husband died, she quickly moved to town, bought a car, and drove around the States to see what she'd been missing.

- 6 Most people tell me they've simply driven through Wyoming, as if there were nothing to stop for. Or else they've skied in Jackson Hole, a place Wyomingites acknowledge uncomfortably because its green beauty and chic affluence are mismatched with the rest of the state. Most of Wyoming has a "lean-to" look. Instead of big, roomy barns and Victorian houses, there are dugouts, low sheds, log cabins, sheep camps, and fence lines that look like driftwood blown haphazardly into place. People here still feel pride because they live in such a harsh place, part of the glamorous cowboy past, and they are determined not to be the victims of a mining-dominated future.
- 7 Most characteristic of the state's landscape is what a developer euphemistically describes as "indigenous growth right up to your front door"—a reference to waterless stands of salt sage, snakes, jack rabbits, deerflies, red dust, a brief respite of wildflowers, dry washes, and no trees. In the Great Plains the vistas look like music, like Kyries² of grass, but Wyoming seems to be the doing of a mad architect—tumbled and twisted, ribboned with faded, deathbed colors, thrust up and pulled down as if the place had been startled out of a deep sleep and thrown into a pure light.

"The Solace of Open Spaces" from THE SOLACE OF OPEN SPACES by Gretel Ehrlich, copyright © 1985 by Gretel Ehrlich. Used by permission of Viking Penguin, a division of Penguin Putnam Inc.

²Kyries: short prayers.

- 14** Read this excerpt from paragraph 4 of the passage.

... planed flat on top by a million years of water ...

The word planed is from the Latin root *plan*, which means

- A level.
- B broad.
- C faded.
- D polished.

- 15** To which literary subgenre is this passage *most* closely related?

- A parody
- B allegory
- C satire
- D pastoral

- 16** In paragraph 5, the author mainly uses quotations by Wyoming residents to
- A invite the reader to identify with people from Wyoming.
 - B enhance the clarity of the passage.
 - C explain how she slowly came to appreciate Wyoming.
 - D illustrate the relationship between Wyoming and its people.

- 17** Read this excerpt from the passage.

People here . . . are determined not to be the victims of a mining-dominated future.

This statement reveals the author's belief that

- A people are foolish for resisting inevitable changes.
- B profits from the mines should be used for the benefit of the state.
- C mining could potentially threaten the ranching way of life.
- D Wyoming is in danger of pollution caused by mining.

- 18** Which philosophical point does the author make in the passage?

- A Hard work is the purpose of life.
- B People are shaped by their environment.
- C Practical skills are more important than formal education.
- D People were never meant to live in large groups.

Released Test Questions

English-Language Arts

11

The following questions are not about a passage. Read and answer each question.

19 When the leaders of the two parties in the Senate agree on an amendment, the support is called

- A bipolar.
- B bipartisan.
- C bilingual.
- D biannual.

20 The relationship between whisper and scream is the same as the relationship between

- A thunder and lightning.
- B breeze and tornado.
- C light and dark.
- D sweet and candy.

21 Which word is the correct term for a life form that can live both on land and in water?

- A antibiotic
- B amphibious
- C biodegradable
- D biogenesis

22 Which term refers to the study of diseases of the brain?

- A neurobiology
- B epidemiology
- C dermapathology
- D neuropathology

23 The relationship between *fire* and *ashes* is the same as the relationship between *event* and

- A episode.
- B imagination.
- C newspaper.
- D memories.

24 Which version of this sentence does *not* contain any misspelled words?

- A Smythvale once contaned many successful businesses.
- B Smythvale once contained many sucessful businesses.
- C Smythvale once contained many successful businesses.
- D Smythvale once contaned many sucessful businesses.

The following is a rough draft of a student's report, which may contain errors.

Was Early Medicine Just What the Doctor Ordered?

(1) The medical profession has come a long way, but it had to start somewhere. (2) Early medicine was often based on inadequate or unscientific information. (3) Early physicians sometimes did the right thing even if they did not do it in precisely the correct way. (4) For example, the ancient Egyptians used thousands of herbs for their incredible healing power. (5) There is also evidence that they set and splinted fractured bones. (6) They even attempted surgery, but due to a lack of anesthesia, the patient usually had another problem, a bump on the head after being knocked unconscious. (7) However, ancient medical practice involved not only direct treatment but also philosophical ideas. (8) The Greek physician Hippocrates, known as the "father of medicine," created a code of ethical medical behavior that is still used by doctors today.

(9) Renaissance physicians began to search for more scientific evidence to support their medical findings. (10) This search did not stop all old practices. (11) For instance, some of the first barbers also were surgeons. (12) They performed minor surgeries along with hair cuts and attention to small wounds; however, they were not as respected as physicians. (13) While some of these methods may seem like common sense and others demonstrate a lack of sense, the work of these early physicians pushed people to question and learn, essential skills in the world of medicine.

- 25** Which sentence should be added as the first sentence in the second paragraph to introduce the ideas in the paragraph?
- A This code of behavior is today known as the Hippocratic Oath.
 - B The growing interest in science that characterized the Renaissance in the 1400s brought changes in medicine.
 - C Interestingly, barbers have often been linked to medical practice.
 - D Common sense is a rare commodity, but it has been important in medicine.

- 26** Which sentence in the passage *best* supports the idea in sentence 3?
- A sentence 5
 - B sentence 6
 - C sentence 10
 - D sentence 11

- 27** Which verb phrase would make the action of the underlined word in sentence 11 more precise?
- A were named
 - B were being
 - C were specified as
 - D were considered to be

Released Test Questions

English-Language Arts

11

The following is a rough draft of a student's report, which may contain errors.

Pioneer in Prevention

(1) Sara Josephine Baker was born in Poughkeepsie, New York, in 1873 and attended private schools in preparation for Vassar College. (2) She supposed that she would finish college, get married, and raise a family. (3) Circumstances caused a change in plans. (4) Instead of attending Vassar, her family decided that Baker would obtain a degree that would allow her to earn a living for the family. (5) Most likely, her relatives expected her to choose one of the occupations considered suitable for a young woman at the time. (6) Nursing is a popular profession today. (7) Baker astonished them all by choosing to attend the Women's Medical College of the New York Infirmary for Women and Children. (8) Despite her family's objections, she moved to New York City in 1894 to begin her training.

(9) After graduation, she worked as an intern at the New England Hospital for Women and Children in Boston. (10) During a three-month assignment in an outpatient clinic, Baker encountered a world very different from her own and learned that medical science was not adequately reaching these crowded city populations. (11) Consequently, she devoted her life to the children of these cities, first as a medical inspector for the New York City Department of Health and eventually as assistant to the commissioner of health. (12) Her success in these positions allowed her to gain funding for one of her most important achievements, a comprehensive approach to preventive health care for children. (13) In a time when most medical attention was given after a person was already sick, she tested her approach with remarkable results. (14) While her name may not be famous, her contributions to infant and child care, including the creation of safe baby clothes, continues to save lives each day.

28 Which transition would *best* enhance the meaning if added as the second word in sentence 3?

- A , doubtfully,
- B , amazingly,
- C , however,
- D , moreover,

29 Which sentence is *not* related to the main idea of the essay?

- A sentence 2
- B sentence 6
- C sentence 11
- D sentence 12

- 30** Read the following sentence.

After her retirement from the Bureau of Child Hygiene, she was a representative on children's health issues to the League of Nations.

Where is the *best* place to add the sentence to the report?

- A after sentence 1
- B after sentence 4
- C after sentence 9
- D after sentence 13

- 31** Which of these is the correct substitute for the underlined word in sentence 14?

- A continue
- B continued
- C continuing
- D Leave as is.

Released Test Questions

English-Language Arts

11

The following is a rough draft of a student's report. It contains errors.

A Family of Stars

(1) William Herschel and his sister Caroline Lucretia Herschel made large contributions to the field of astronomy. (2) William Herschel moved from Germany to England in 1757. (3) He became an organist at a chapel in Bath in 1766. (4) Although he was a musician by occupation, William Herschel developed a growing interest in the skies throughout the 1770s. (5) Unlike many current astronomers, his focus was on distant celestial bodies rather than nearby objects. (6) He began to make telescopes, even grinding his own mirrors to make them large enough to view far into space. (7) His first major find was the discovery of the planet Uranus in 1781, which earned him being famous, the Copley Medal of the Royal Society, and the post of Court Astronomer to King George III. (8) Finally, at the age of 43, he was able to give up music to pursue astronomy full time.

(9) Caroline Herschel joined her brother in Bath in 1772 and became his assistant, recording his observations and calculating the position of various objects in outer space. (10) In 1786 the brother and sister team moved to a house in Slough with a yard big enough for their telescopes. (11) Caroline used these large telescopes to locate a new comet in 1786. (12) This discovery brought Caroline fame, publication in the Royal Society's journal, and official acknowledgement as William's assistant, a job which paid 50 pounds per year. (13) After William's death in 1822, Caroline continued her brother's work. (14) She won the Royal Astronomical Society's gold medal in 1828 and became an honorary member in 1835, making her one of the most famous and admired women astronomers.

32 Which of the following is the *best* way to combine sentences 2 and 3?

- A William Herschel moved from Germany to England in 1757, then he became an organist at a chapel in Bath in 1766.
- B When William Herschel moved from Germany to England in 1757, he became an organist at a chapel in Bath in 1766.
- C William Herschel moved from Germany to England in 1757 and became an organist at a chapel in Bath in 1766.
- D Since William Herschel moved from Germany to England in 1757, he became an organist at a chapel in Bath in 1766.

33 What is the *best* way to write the underlined words in sentence 7?

- A earning him fame, the Copley Medal of the Royal Society, and gained the post of Court Astronomer to King George III.
- B which earned him fame, won the Copley Medal of the Royal Society, and the post of Court Astronomer to King George III was gained.
- C which earned him fame, won him the Copley Medal of the Royal Society, and gaining the post of Court Astronomer to King George III.
- D which earned him fame, the Copley Medal of the Royal Society, and the post of Court Astronomer to King George III.

- 34** What is the main purpose of this report?
- A** to compare William Herschel's work to his sister's
 - B** to analyze the relationship between the Herschel siblings
 - C** to describe the Herschel siblings' influence on astronomy
 - D** to discuss Caroline Herschel's discovery of a new comet

Released Test Questions

English-Language Arts

11

The following is a rough draft of a student's report. It contains errors.

James Rodriguez
Physical Science
Mrs. Richards
March 24, 2003

Tough Weather on Fragile Islands

1 El Niño is the term used to describe the weather phenomena resulting from the warming of the waters in the Pacific Ocean that flow southward along the coast of South America, around late December. As early as the 1500s, the effects of El Niño were recorded, but in recent history, about every four years, El Niño becomes powerful enough to cause changes all over the world (Wilson 83). Researchers in the Galapagos Islands, about 600 miles off the coast of Ecuador, are in a unique position to monitor the effects of El Niño since they are directly in its path (see fig. 1). In 1998, the fragile ecosystem of the Galapagos Islands suffered the devastating impact of the strongest El Niño since 1982–83 (Stewart).



Fig. 1. El Niño's path. Thompson, John R. "El Niño's Wrath Hits Galapagos Islands." *Science*. 4 Apr. 1998, 90.

- 2 The effects on sea life were the most profound. Warm water temperatures altered the food chain and led to a significant die-off of marine iguana and a decrease in the population of other animals such as sea lions. Fur seals were spotted in places where they are usually absent. Hammerhead sharks all but disappeared from their normal ranges and were found at unusual depths. While sea turtles fared well, the coral reefs, the "rain forests of the oceans," did not (Gaines 17).
- 3 In fact, the coral bleaching that is the result of temperatures of only a couple of degrees warmer than usual was probably responsible for the wildlife disruption. Corals receive their brilliant coloration from zooxanthellae, a kind of algae that lives within their tissues and is essential for their survival (Wilson 87). When the water is warmer for a sustained period, the coral tissue expels the zooxanthellae, causing the coral to lose its color; this will eventually kill the coral and all the marine life that depend on it (88).
- 4 It is too early to know the long-term consequences, but scientists at the Charles Darwin Research Station suspect that the 1997–98 El Niño facilitated the establishment and spread of species alien to the Galapagos and altered the kind and number of the old species on the islands (Stewart). Researchers don't know how many times this has happened in the past, but for now, they know that the future of this fragile ecosystem depends on the tough little weather phenomenon called El Niño.

Works Cited

Gaines, James J. Photographs by Herman Robins. "What is El Niño?" *Environmental News*. 16 Feb. 1998, 14–19.

Stewart, Joseph. "El Niño and the Galapagos Island Report." *New York Times*. 28 Aug. 1998, late ed.: K1. *New York Times Online*. 24 Mar. 1999.

Thompson, John R. "El Niño's Wrath Hits Galapagos Islands." *Science*. 4 Apr. 1998, 89–94.

Wilson, Eric K. *Galapagos: Ecotourism on the Equator*. New York: EcoBooks, 1999.

35 James includes a map of El Niño's path and the Galapagos Islands in order to help the reader

- A visualize the information.
- B organize the information.
- C review the information.
- D research the information.

36 What tone is achieved through James's choice of diction?

- A nostalgic
- B alarming
- C serious
- D humorous

37 Which source listed on the Works Cited page was accessed using a computer?

- A Gaines, James J. . . .
- B Stewart, Joseph . . .
- C Thompson, John R. . . .
- D Wilson, Eric K. . . .

38 From which source is the last sentence of paragraph 3 taken?

- A Gaines, James J. . . .
- B Stewart, Joseph . . .
- C Thompson, John R. . . .
- D Wilson, Eric K. . . .

Released Test Questions

English-Language Arts

11

Question Number	Correct Answer	Standard	Year of Test
1	C	11RL3.5.2	2003
2	A	11RL3.1	2003
3	D	11RL3.2	2003
4	A	11RL3.9	2003
5	C	11RC2.3	2003
6	A	11RC2.1	2003
7	B	11RC2.1	2003
8	B	11RC2.3	2003
9	B	11RC2.4	2004
10	B	11RC2.3	2004
11	A	11RC2.2	2004
12	D	11RC2.3	2004
13	D	11RC2.4	2004
14	A	11RW1.2	2004
15	D	11RL3.1	2004
16	D	11RL3.2	2004
17	C	11RL3.8	2004
18	B	11RL3.9	2004
19	B	11RW1.1	2003
20	B	11RW1.3	2003
21	B	11RW1.2	2003
22	D	11RW1.2	2003
23	D	11RW1.3	2004
24	C	11WC1.2	2004
25	B	11WS1.1	2003
26	B	11WS1.3	2003
27	D	11WC1.1	2003
28	C	11WS1.9	2003
29	B	11WS1.3	2003
30	D	11WS1.9	2003
31	A	11WC1.1	2003
32	C	11WS1.9	2004
33	D	11WC1.1	2004
34	C	11WS1.1	2004
35	A	11WS1.4	2004
36	C	11WS1.5	2004
37	B	11WS1.7	2004
38	D	11WS1.7	2004